

## THE STATE OF LOUISIANA

BY FREDERIC J. HASKIN.

Louisiana has been one of the States of the American Union since 1803. On that day, having been admitted on April 30, 1812. Birthdays of the States are not generally observed, California being a signal exception, as September 9, "Admission Day," is a legal holiday in that State. It has been suggested by a famous public school educator that these annual observances of the admission of the several States be devoted to giving the children's history classes a state of the Union story of a State. Should this plan be generally adopted, the children would rarely have a more thrilling and romantic tale than that to be told on the birthday of Louisiana.

De Soto first, and after a hundred years, La Salle, discovered the great Mississippi River, which flows into the Gulf of Mexico in what is now the State of Louisiana. After La Salle came Bienville, father of Louisiana, and the first permanent settlements were made. Scarcely had the stout-hearted French pioneers made a home for themselves, when their country was made the basis of the greatest speculative schemes and financial frauds the world has ever known. John Law, a Scotchman with brains, persuaded the French government, through Philip of Orleans, to found a bank and issue paper based upon the exploitation of this great country of Louisiana, on the banks of the Father of Waters, then called in France the River Colbert. This was the celebrated "Mississippi Bubble," the bursting of which shook Europe through and through, and worked lasting injury to Continental European enterprise in the New World.

While the "bubble" was at its height, and its colors were dazzling the eyes of the whole world, the city of New Orleans was founded. In February, 1718, by Bienville, newly appointed governor. It was named in honor of John Law's chief patron, Philip of Orleans. France. The older settlements of Port Louis on the banks of the Mobile then dropped into secondary importance. It was found that some ships could come up through the delta of the Mississippi, and Bienville protested against the Law Company sending all the ships up the Mobile. When New Orleans was five years old a royal French engineer, M. Pauger, made a report to the King, saying the Mississippi was open to navigation from the Gulf, and recommending a system of jetties to deepen the channels. Just such a system of jetties was successfully put in by James B. Eads a century and a half later, under United States supervision.

John Law was not to be the last to dream of an empire in Louisiana. The weak and dissolute Louis XV made a secret treaty in 1762 and gave Louisiana, then called the territory of Orleans, which fourteen States have been carved, to his kinsman, Charles III of Spain. The colonists did not know that they had been deserted by their beloved mother country, but they were later. There was bitter resentment for these Louisianians were good Frenchmen and hot patriots, and their love of country had been greatly strengthened by the story of the capture of the influx of exiled Acadians, who were driven from their Northern homes by the cruelties of the English. So it came about that the patriots of Louisiana dreamed of an independent republic, and there was a revolution. The Spanish were strong enough to put it down immediately, and the Spanish governor, "Bloody" O'Reilly, caused the patriots to be executed.

When the patriots of the English colonies to the East rose in rebellion in 1775, the French-Americans of New Orleans sympathized with them, and the Louisiana merchants sent supplies of arms and ammunition to Washington's army. Not all the Spanish governors of the type of "Bloody" O'Reilly, for the gallant young Don Bernardo de Galvez, who became governor of Louisiana at twenty-one years of age, and died in Mexico as a hero when he was thirty, had left a bitter taste. In 1781, just when the American troops under Washington were winning the victory in the war for independence, Galvez defeated the British at Pensacola and the Floridas were restored to Spain.

Refugees from English colonies who sought Louisiana for safety were cared for by Galvez and given permission to found a new colony. They built a town and named it in honor of the young governor—Galvez Town, now the Galveston which is the pride of Texas. It was Galvez who gave Louisiana the right to share in the glory of the American arms in the Revolutionary war by his campaign against the English in Florida.

But Louisiana was not yet through with its destiny as a foundation for dreams of empire. Don Estevan Miro came to be governor of Louisiana in 1793. The United States were quarreling among themselves under the operation of the inadequate Articles of Confederation. Miro thought the country might go to pieces, and he might get some of the States. So he made friends with the pioneers, who were pushing into Ohio, Kentucky, and Tennessee. They depended on the Mississippi River for commerce, and Miro dominated the river.

Miro grew so popular in the Western part of the United States that the whole valley of the Cumberland River was named for him, the Miro or Mero district. The history of the Mississippi River became a burning issue when Washington was President. Citizen Genet appeared in Philadelphia, and the "Spanish intrigue" was born. Jacobin societies in Kentucky and Tennessee, who were pro-Spanish, were active. The Eastern States cared little or nothing for the settlements west of the Alleghenies, while the pioneers looked on Miro as their friend. These dreams of a state of the Union empire from mountain chain to mountain chain were not to be realized. But the plotting went on, even after Miro. William Blount, first Senator from Tennessee, was expelled from the Senate on the charge of having treacherous correspondence with Louisiana Spaniards.

Napoleon arose and overshadowed Europe. He, too, dreamed of an American empire, and induced Charles IV of Spain to cede to him Louisiana in the year 1803. Jefferson wanted Louisiana—he wanted the Mississippi; he wanted the great valley, and he bought it from Napoleon. Congress listened for weeks to the speeches of those who said the purchase meant the end of the republic, but it voted the money. On December 20, 1803, the French flag was taken down over the Stars and Stripes flew over New Orleans.

Now it appeared that Louisiana was to rest. It was American soil and a part of the American nation. But there was still another dreamer who looked upon New Orleans as the future capital of a fancied empire, and he was Aaron Burr, Vice President of the United States and American territory. Burr and his ill-fated conspiracy for a Mississippi Valley empire make the last chapter in the series of unsuccessful efforts to exploit Louisiana as an independent empire. The great Napoleon, whose European empire crumbled into dust, proved to be the only successful imperial-

ist in Louisiana, for he said when he turned the territory over to the United States that he had given England a rival for the mastery among nations.

William C. C. Claiborne, a young Virginian, was sent by President Jefferson to be the first governor of Louisiana Territory. New Orleans then had about 8,000 people, and the whole vast territory had about 50,000, not counting the Indians. Next year the great territory was divided, and the southern section became the Territory of Orleans. Claiborne was also first governor of Orleans. Eight years thereafter the people adopted a constitution and were admitted to the Union. They elected Claiborne the first governor of the State of Louisiana. Claiborne was only twenty-eight years of age when he first assumed the Territorial government in 1803, and on account of his youth, he may be pardoned for having attempted to Americanize the French at once. He established a Court of Plevins, such as he had known in Virginia. The lawyers were greatly dissatisfied with the strange forms of law, and especially opposed to the introduction of the English language. A compromise was effected, and James Brown and Moreau Lislet were appointed to draw up a civil code. This, as revised in 1825, under the title of the "Civil Code of Louisiana," is the admixture of the Roman civil law and

the English common law of which Louisiana lawyers are so proud to-day. The French language is still the speech in parts of New Orleans and some rural parishes. French customs are still followed, and always will obtain, but Louisiana is as thoroughly American as Massachusetts or Virginia.

Within three years after it became a State the battle of New Orleans was fought, in which Andrew Jackson gave the English veterans of the Napoleonic war the most complete drubbing an American army has ever given a foreign foe. Jean Lafitte and his Baratarians, who had been called pirates, but who refused to aid the English against Americans, fought bravely in that battle, and put an end to charges against Louisiana's patriotism.

New Orleans advanced rapidly after the invention of the steamboat, and at one time, before railroads made the rivers of secondary importance, was the rival of New York as the business metropolis of the Union. When the civil war came, Louisiana, with the other Southern States, seceded and joined the Confederacy. To the last cause she gave John P. Benjamin, the bright particular star of Jefferson Davis' cabinet, and to the Confederate army she gave P. G. T. Beauregard, Braxton Bragg, Leonidas Polk, and Richard Taylor.

Louisiana suffered more, perhaps, than any other Southern State during the period of reconstruction, and it was not until 1877 that home government was again established. Since that time Louisiana has devoted herself to commerce and the acts of peace. Her days of political adventure are over, and she is enjoying the prosperity which of right belongs to an American State.

To-morrow—Lights that Failed.

It until you came," said Stella. "We just wanted to have it all ready. It's a family treat, to be enjoyed together."

Jessie's pastboard box came out first, as it was on top.

"Something especially for me," cried Alice. "How lovely! But I won't open it until late. Take out the other things, mother dear."

"That is all, I think, my dears," said the mother, as she placed on the pile the white petticoats Alice had contributed. "I will put all the things in my closet and examine them at my leisure."

"Blessed are the eyes that expect nothing, for they shall not be disappointed," remarked Stella.

"Stella," Mrs. Brent's voice was one of rebuke. "Little Ruth began to weep."

"Here, let's look at my box, Ruthie," said Alice. "We mustn't forget that."

"Probably filled with soiled ribbons and discarded artificial flowers," muttered Stella, in whose black eyes angry tears burned hotly.

With fingers that trembled a little, Alice untied the pink ribbon and removed the cover of the box.

"Oh! oh!" she said. "Mother, look here! Just see!" and then her voice broke and tears filled her eyes.

In the box, neatly folded, lay a pretty white china silk waist, trimmed with lace, a pair of perfectly new tan gaiters, three dainty handkerchiefs and twelve yards of fine white lawn.

"There's some mistake," said Stella; "this doesn't agree with the rest at all. Probably they will write to have it returned."

"Stella, dear, we couldn't expect them to send things they could use themselves."

"No, I suppose not; and I'm an unthankful wretch. Beggers shouldn't be choosers; but, and her voice quivered a little, 'it isn't in me, somehow, to be a grateful beggar.'"

Mrs. Brent wrote a well-worded letter of thanks to her cousin.

"I must not neglect to tell you," she said in conclusion, "of Alice's pleasure in the contents of the pastboard box. The pretty gloves and dainty silk waist fitted her perfectly, and she is busy to-day making up the lawn, which will be her best gown all summer."

Aunt Clara bit her lip as she laid the letter down.

"How ridiculous of Jessie to send new things," she muttered. "And I was so particular to tell her that anything would do."

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A PRETTY DEVELOPMENT FOR TUB FABRICS.

The illustrated travel talk of the type made so popular by Dwight Elmendorf, Burton Holmes, and others, has been put into vaudeville. At Chase's this week there is an act called "Kemp's Tales of the Wild."

It proves to be an excellent twenty-minute lecture on Arizona, with remarkable colored views showing the wonderful landscapes for which the State is noted. The color effects are reproduced with great fidelity and vividness. The act closes with a motion picture reproduction of the famous snake dance of the Navaho Indians. The talk is given by a woman—presumably Mrs. Kemp—whose delivery is lacking in naturalness and thereby loses its effectiveness. The pictures, however, show great skill at coloring and are well worth seeing.

Fanny Rice is also on the bill and gives some very amusing mimicry of famous personages, both of the world and of the stage.

Edward Davis & Co. appear in a clever one-act tragedy written by Mr. Davis himself. Lines from "Richard III" and the scenes on Bosworth Field are worked into the playlet in novel fashion to carry out the theme.

The Onlaw Trio work the changes on the everlasting battle of human strength against the laws of gravitation. There is no other act on the bill deserving of special praise. Chris Bruno and Mabel Russell work hard in their skit, "The Insurance Agent," which they cannot expect to be amusing with such poor material. The Otto Brothers profess to be German dialect comedians. If they had confined their efforts to dancing they would have been wise. They are not funny.

The Majestic—The Kathryn Purnell Stock Company.

Kathryn Purnell and her clever company won fresh laurels yesterday when they began the fourth week's engagement in Hal Redd's drama of Virginia, "Roanoke."

Ed S. Allen, a well-known Washington actor, was a member of the cast. Although he essayed a comparatively small role, he succeeded in making a good impression. W. S. James, as the miserly Ezekiel Morse, gave an excellent piece of character work and was roundly applauded. Clarence Chase, Edmund Abbey, Jeff W. Murphy, and Nick Judels were cast in the remainder of the masculine roles and gave very creditable support.

Miss Bick, Miss Halford, and Florence Hill gave a good account of themselves in the different feminine parts.

To Miss Purnell, of course, goes the honors of the performance. She is cast in

a semi-emotional role in the portrayal of the character of Roanoke Peyton, and frequent applause from the different parts of the house attested the audience's approval. Miss Purnell, whose personality is often compared with that of Charlotte Walker, sweet and demure, has established herself in the hearts of local theatergoers, and Manager Fitzgerald, encouraged by the success of the performance, is thinking of extending the time of the present engagement.

The Lyceum—The New Century Girls Company.

The New Century Girls are the attraction at the New Lyceum this week. The two farces, "The French Ball" and "The Scandal in the Bug Factory," are meritorious, and besides the usual quota of comedians, contain a shapely chorus well costumed, who sing and dance in an agreeable manner.

The olio was mediocre, and contained specialties by Miss Nellie Sylvester, Hays and Winchell, Kora Lehr, Tom Barrett, and May Beale, Mitchell and Pritzke, and Crawford and Manning.

BUILDING NOTES.

A. M. Poynton prepared the plans and J. M. Carmody will build at 312 to 318 G street southeast four two-story brick houses, at an estimated cost of \$12,000.

James Knox Taylor, supervising architect of the Treasury, has advertised for bids for the construction of an addition, 34x17 feet, to the customhouse at Georgetown. The additional space will be used for new toilet rooms and storage space. The improvement will cost not to exceed \$5,000.

William P. Lipcomb & Co. will erect, for Owen F. Aldis, a three-story brick addition to the property at 1247 Connecticut avenue northwest. The plans, prepared by Hornblower & Marshall, architects, provide for brick and terra-cotta work, steel metal cornice, tin roof, and electric wiring and fixtures, with a hot-water heating system. The cost of the improvement will be \$14,000.

Mr. Aldis is a resident of Chicago, and is fitting up the Washington house as a residence for his mother. Mr. Aldis and family spent the greater part of the winter in Florida.

There is no red tape to go through, no notes to sign, no inquiries about you from your employers or acquaintances—nothing but just saying that you want your purchases charged and how much you will pay each week or month. Our cash prices are emphatically the lowest in the city, and there is very little difference between our cash and credit prices, so little that you can generally buy here on credit cheaper than you can buy anywhere else for cash.

Peter Grogan, 817-819-821-823 Seventh St.

## Last Night at the Playhouses

National—Harry Bulger in a New Musical Comedy, "Noah's Ark."

Harry Bulger, one of the cleverest comedians who heads musical comedies in this country, has at last got a vehicle that gives him a real opportunity, in "Noah's Ark," by Claire Kummer, which was seen for the first time in Washington at the New National Theater last night. The piece is only about six days old, but already it has been whipped into such shape that it does not take a prophet to predict that "Noah's Ark" is likely to be one of the big hits of the next theatrical season.

It seems curious that no one has before thought of such a theme. It might be considered treading on dangerous ground to take such a subject for a riotous musical comedy, but the result is a deftly handled, and the result is a show that is full of jolly good fun and that offends the taste nowhere.

There is not much of consequence about the show; the first act is laid on top of Mt. Ararat, just after the flood, and the second act some 2,000 years later, but that does not really matter. The story gives excuse for a lot of bulgy good music, some cheerful and clever dancing; the introduction of some dialogue that is witty and bright, and the whole thing is considered and drilled so that it is a delight to the eyes.

Of course, in "Noah's Ark" Harry Bulger is the center of attraction; as Bill the Bo'sun he has many opportunities for the sort of fun which he can interpret best, and the dialogue which he has given him he makes the most of. It is full of those plays upon words which Bulger delights in, and so he makes all of them tell, and the result is very funny. He has two songs, too, that are delicious; in the first act a song called "Mr. Noah," and in the second act one called "Reincarnation."

Both give ample opportunity for hits at local political and social fads, and both were encored so heartily that Mr. Bulger ran out of verses. He has another good song with the big chorus in the second act, "Come Along With Me," that also made a hit with the audience.

The company back of Mr. Bulger is an excellent one. There is Miss Nellie Lynch, pretty of presence, graceful as they make them, and with a voice that is unusual in its qualities to charm. Her first song, "Down by the Sea," is one of the hits of the show, but her second song, "My Very Own," is more than likely to be one of the popular hand-organ tunes of next summer. It was delightful.

Clever work was done in both acts by Mr. Stanley Ford, who plays the part of Mr. Noah. He has a fine stage presence, and a barytone voice of fine quality, so that his "Mr. Noah" and "My Castle in the Air" were markedly enjoyed. Mabel Russell also does some very clever work. Her song, "On Ararat," was very enjoyable, as was her "Mary, Come Down," in the second act. Indeed, "Noah's Ark" is filled with high-class and enjoyable music. It is funny throughout, tuneful, picturesque. There is a large chorus, well drilled and brilliantly costumed, and altogether the show is one that provides an entertainment of high character and designed to lighten the burdens of life.

"Noah's Ark" will be the hit at the New National all the week, and it should cure many people of the blues.

The Columbia—"The Gingerbread Man" an Old Favorite.

There was a man in our town, And he was wondrous wise, He jumped into a bramble bush And he came out with both his eyes.

So warbled one of the comedians in "The Gingerbread Man," as presented at the Columbia Theater last night, and if any who man in the audience were affected in the same manner, the only remedy which could insure a fulsome enjoyment of the show would be to adopt the second expedient of the fabled wisacre, and "scratch them in again," for the whole thing is framed for direct appeal to the comic sense, and from no other source could any substantial pleasure arise.

As a holiday revel for children, it is satisfactory, with a lavish gorgeousness of pageantry, brilliant costuming, plenty of extravagant fun, and all the familiar

old Mother Goose rhymes worked in. Viewed in any other light than that of a pleasing entertainment for juveniles and a care-dispeller for adults seeking diversion, it would necessarily have to be pronounced absurdly insane.

There is no plot, only Simple Simon, Margery Daw, Jack Horner, Little Boy Lost, Old Pudge, Wandrous Wiser, the Good Fairy, the Fiery Dragon, the Gingerbread Man, and all the other mythical personages of childhood's literature, passing in procession; sometimes singing, sometimes joking, with an occasional resort to the light fantastic, and there you have the whole thing in a nutshell.

The comedians carry by far the greater part of the burden. Eddie Redway, as the Gingerbread Man; W. H. Mack, as Wandrous Wiser; Willie Dunlap, as Simple Simon, and Rose Snow, the Good Fairy, are all equal abettors in the fun-making, the latter being particularly ridiculous in lights and tarlatan, accentuated by a facial make-up highly suggestive of the lost youth so frequently associated with the female impersonators of such roles.

There is a long list of lively musical numbers, the most effective being "Mazurka" by Miss Phelps and chorus; "John Dough," by Eddie Redway; "Old Ramez," by Gus Wienberg; and "Do You Believe in Santa Claus?" by Nellie Lynch. Two pretty songs of the sentimental variety, and the "Moon, Moon, Moon," with a striking scene effect, by Miss Phelps, and "Queen of My Dreams," which is set down on the programme for Fudge, but was very finely rendered last night by a young gentleman of the chorus whose identity was not clearly disclosed.

A feature of the performance is the fabled dragon of fairydom, and forked and mouth belching fire, and a great spectacular effect was produced by the heroine, gracefully reclining in the crescent moon, being wafted across the sky through a maze of drifting clouds.

The book and lyrics of the play are by Fred Hoken, and the music by A. Baldwin Sloan, the latter being rendered under the direction of Frank Robb. The settings are attractive and the costuming brilliant, while a large and vocally competent chorus figures in the numerous ensembles.

De Wolf Hopper in a Revival of "Wang" at the Belasco.

That the fascination of "Wang" remains undispelled was proved by the heartiness of the welcome given De Wolf Hopper last night at the Belasco Theater. "Wang" entered the "Mikado," "Pinafore," and "Robin Hood" class more years ago than many would care to count up, which means that it is ever green in the affectionate memory of theatergoers.

Of course, a comedian as up-to-date as De Wolf Hopper would never tolerate a threadbare or hackneyed revival of "Wang," and it has been smartened up, not only sartorially, but in a musical and a comical sense as well.

Hopper's witticisms are plentifully sprinkled through the play, and he has the audience in an uproar of laughter most of the time. Of course, he was obliged to make a before-the-footlights speech, without which no Hopper performance would seem complete. Taken all in all, the new Wang of Mr. Hopper is quite as satisfactory a character study as it was in what are popularly supposed to be the palmy days of the opera, and it is a positive relief, after the mass of trivial stuff through which the theatergoers have had to wade this past season, to turn to the bright lines and tuneful melodies of "Wang." It is a pity that the late Woolson Morse was taken in the height of his career, for he certainly be grateful for more music of this character nowadays.

Mr. Hopper's company is the same capable one that appeared with him earlier this season in "Happyville," which opera, by the way, is billed for the latter part of the present week—just why being not apparent, in view of the great success of "Wang." Marguerite Clark as Mataya, makes no attempt to follow the famous women who have played the part, but gives an individual interpretation to the songs. She is a better actress than singer, but she is mightily satisfactory and dainty in the part. Mabel Willard as Glister, displays a voice of fine quality, and Ad Deaves, as La Veuve Primrose, is a thoroughly amusing partner for the star.

A screamingly funny burlesque of "Parsifal" was given by Miss Deaves and Mr. Hopper, and also a revival of the "Seven Vells" from "Salome." Will Danforth, as Gen. Frisacasse, and Guy Barrett, as Papat, to say nothing of the Royal Elephant, made distinctive hits.

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Mr. Hopper's company is the same capable one that appeared with him earlier this season in "Happyville," which opera, by the way, is billed for the latter part of the present week—just why being not apparent, in view of the great success of "Wang." Marguerite Clark as Mataya, makes no attempt to follow the famous women who have played the part, but gives an individual interpretation to the songs. She is a better actress than singer, but she is mightily satisfactory and dainty in the part. Mabel Willard as Glister, displays a voice of fine quality, and Ad Deaves, as La Veuve Primrose, is a thoroughly amusing partner for the star.

AMUSEMENTS. AMUSEMENTS.

**The Masonic Fair of 1907 Will Close With a Grand Promenade Concert and Ball**

To Be Given

**Thursday Evening, May 2, At Convention Hall,**

Under the management of the Board of Control, for the benefit of the New Masonic Temple Building Fund. Fifty Pieces of Music.

Tickets, Admitting Gentleman and One Lady, \$1.00. Additional Ladies, 50 cents each.

Doors Open at 8 o'Clock. Dancing 9 to 12 o'Clock.

**TWO NIGHTS MORE OF THE GREAT MASONIC FAIR**

Season Tickets, \$1.00. At CONVENTION HALL. Single Admission, 25c.

Music and dancing each evening. Merchandise and other valuable donations, aggregating \$